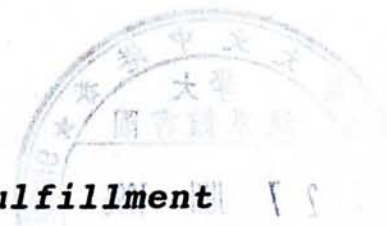


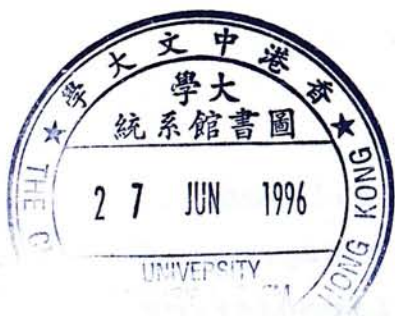
**CULTURAL SCHEMATA AND ESL READING
IN SECONDARY SCHOOL STUDENTS
OF HONG KONG**

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Abstract

The present study attempts to investigate the role of cultural schemata in ESL reading comprehension, and specifically, to examine the relationship between local pop culture, pop music in particular, and ESL reading comprehension of Chinese students in Hong Kong secondary schools. A pilot study was conducted to strengthen the methodology of the main study.

This study seeks to find how subjects score when they read two different passages, one about an ordinary Chinese man, Kam-chuen, the other about the pop singer, Jacky Cheung. Subjects, 113 secondary 3 and 4 Chinese students, were asked to recall as many points as they could remember about the two men and then respond to a questionnaire which discriminates how far they are involved in the pop culture. They were divided into two subgroups, fans and non-fans of Jacky, for further investigation. The SPSS-X system was used to carry out the T-tests and Pearson Correlation Coefficient analyses.

The findings of the t-tests confirm the role of cultural schemata in ESL reading and also reveal the existence of a relationship between local pop culture and ESL reading comprehension. Subjects having the pop music culture schemata were able to activate the relevant schemata (information about Jacky) to facilitate comprehension of the culturally familiar text. The null hypothesis, that there is no significant relationship between cultural schemata and ESL reading comprehension, is therefore rejected.

The correlation coefficient analysis also suggests that there seems to be a moderate tendency that the more involved in pop culture a subject is, the higher score he/she gets in reading the familiar text. Besides, the t values of the two subgroups indicate an interesting point:

whether fans or non-fans, students with pop cultural interest would in general have better comprehension power on topics related to pop culture.

The investigation, as a result, suggests that it would be fruitful if teachers of ESL reading take pop culture more seriously and view it with a positive attitude, thinking of ways to channel students' enthusiasm in pop culture into their study.

CHAPTER 1

INTRODUCTION

Reading deficiency is commonly believed to be a serious problem among general secondary school students in recent years in Hong Kong, despite the lack of statistical justification. The English standard is said to have dropped, and most students often find English lessons boring and difficult. Numerous reading materials and teaching aids have been devised and used in the classroom but to no avail. Students simply lack the interest and confidence to face the problem, while teachers are trying hard to find a way out.

It has been shown by many experimental studies that many reading problems are in fact related to a mismatch between background knowledge (schemata) possessed by the reader and that presumed in the text (Spiro, 1980). Specifically, having the appropriate cultural schemata does help and stimulate reading comprehension in L2 readers. When a reader and a writer share similiar cultural assumptions and knowledge about social systems and rituals, the level of interaction of the reader with the text is much higher than when it is not the case (Steffensen, Joagdev and Anderson, 1979; Carrell, 1981).

Pop culture, especially pop singing, a form of cultural schemata, has made a tremendous impact on teenagers in Hong Kong. The so-called "Four Pop Kings" (四大天王) are treated almost as idols by numerous young people, as shown in their enthusiastic participation in the concerts and their fanaticism in collecting the singers' consumer products and in "keeping track" of what these singers are constantly doing.

Such a phenomenon can provide a fresh new perspective for schools to work on as it enriches the sources of motivation on which teachers may draw in their ESL classes. In other words, can we, as teachers, channel this enthusiasm into our students' reading? How do we change the general negative perception of pop culture and incorporate it into our teaching? These questions provide the impetus for the present study which attempts to understand the relationship between local pop culture, pop music in particular, and ESL reading in secondary school students of Hong Kong. As very few studies have been conducted on the issue in Hong Kong, it is hoped that this exploratory study will provide insight and encourage more teachers to experiment with pop culture in their teaching, making English lessons more enjoyable to their students.

CHAPTER 2

LITERATURE REVIEW

This chapter first discusses the three approaches to reading, namely the bottom-up processing, the top-down processing, and the schema processing. The relationship between cultural schemata and SL reading is then presented, followed by the review on the effect of pop culture on secondary school ESL learners, with particular reference to the situation in Hong Kong.

2.1 Reading Processes

2.1.1 Bottom-up Processing

Reading, as some researchers argue, is a bottom-up process: graphemes are perceived as forming words, words as forming sentences, sentences as forming paragraphs and so on (Gough, 1972). It is a data-driven mode of text processing, with information passed from one stage to another, increasing in complexity as it goes on. Each stage serves as a basis for the subsequent analysis. Linguistic input is transformed from lower levels to higher levels but not the other way round. No higher level stages can modify the analysis at lower levels. Readers are therefore passive when decoding visual stimuli.

In other words, as Carrell et. al. (1988) suggest, to many readers, reading is primarily a decoding process of reconstructing the author's intended meaning through recognizing the printed letters and words, and setting up a meaning for a text from the smallest textual units at the "bottom" (letters and words) to larger and larger units at the "top" (phrases, clauses, intersentential linkage). In

fact, problems of second language reading and reading comprehension have been viewed as mainly decoding problems, deriving meaning from print (Rivers, 1964, 1968; Plaister, 1968; Yorio, 1971).

However, according to Eskey (1973), this decoding model is inadequate as a reading process model because it under-estimates the reader's contribution, failing to recognize that students make use of their expectations about the text based on their knowledge of language and how it works.

Stanovich (1980), as noted in Leung (1991), also criticizes the bottom-up theory mainly for three reasons. First letter and word perception should occur simultaneously instead of the latter coming after the former as the theory suggests. Second, word perception is under the influence of both syntactical and semantic processing which may also affect each other. This is against the hierarchial processing order of the theory. Third, evidence from Goodman (1970) shows that the meanings of specific words are governed by the meaning of the sentence. That is, higher level analysis seems to bear some impact on the initial processing of input symbols. Again, this is neglected in the bottom-up theory.

2.1.2 Top-down Processing

Goodman (1969, 1971) describes reading as a "psycholinguistic guessing game", in which the "reader reconstruct ... a message which has been encoded by a writer as a graphic display" (Goodman, 1971:135). In this process, the reader need not use all of the textual cues but starts with a general idea derived from previously acquired knowledge of what should be in the text and uses this idea in perceiving and interpreting graphic cues. The

better the reader is able to make correct predictions, the less confirming via the text is necessary, or the less visual perceptual information the reader requires (Goodman, 1973). That is, the proficient reader makes the best possible guesses by utilizing the least amount of information.

This reading model presented by Goodman is primarily concept-driven, and is often referred to as a top-down approach to reading (as noted in Rumelhart, 1977; Anderson, 1978; Cziko, 1978; Downing and Leong, 1982; Mitchell, 1982; Brown and Yule, 1983; Gough, 1984; Samuels and Kamil, 1984; Weber, 1984). It is "a selective process" which "involves partial use of available minimal language clues selected from perceptual input on the basis of the reader's expectation" (Goodman, 1970:260). When processing this partial information, the reader makes predictions by relating them to his or her past experiences and knowledge of the language.

Reading is thus an interaction between higher order thinking and lower order language analysis. Useful clues allow the reader to anticipate what is to be read while his or her skilful selection results in effective reading (Goodman, 1981).

Eskey (1973), Coady (1979), and Clarke (1979), however, raise questions about this psycholinguistic model. There are, for example, questions about how and to what degree literate readers employ lower-level (bottom-up) processing strategies, and how these skills interact with higher-level (top-down) strategies. There is also the problem of whether readers actually conform to assumptions of the psycholinguistic model of reading; that is, to what extent a model of the fluent reader adequately characterizes such efficient readers.

Rumelhart (1977) also argues that comprehension is not a passive nor static process but a complex interactive mechanism which calls for all the knowledge a reader can use, while Widdowson (1979) discusses reading as the process of combining textual information with the information a reader brings to text. In this view, the reading process is not simply a matter of extracting information from the text. Rather, it is one in which the reading activates a range of knowledge in the reader's mind that he or she uses, and that, in turn, may be refined and extended by the new information supplied by the text. The role of the reader's background knowledge is therefore important in comprehension.

2.1.3 Schema Processing

Since neither bottom-up nor top-down processing satisfactorily explains the complex mechanism of reading, a more interactive schema approach is more widely accepted. Under this approach, the reader's prior knowledge (schemata) is central to the reading process (Rumelhart and Ortony, 1977; Anderson, Spiro and Anderson, 1978; Adams and Collins, 1979; Rumelhart, 1980). Schemata are a prerequisite for correct interpretation while reading (Stevens, 1980, 1982). As Adams and Bruce (1980:37) indicate:

...reading comprehension involves the construction of ideas out of pre-existing concepts... (It) is the use of prior knowledge to create new knowledge. Without prior knowledge, a complex object, such as a text, is not just difficult to interpret; strictly speaking, it is meaningless.

(1980) agrees, "reading is a top-down process... processing. "bottom-up" but "top-down" processing... take place simultaneously at all levels of reading... reading efficient.

What the reader brings to the reading task is more pervasive and more powerful than the general psycholinguistic model suggests:

The reader brings to the task a formidable amount of information and ideas, attitudes and beliefs. This knowledge, coupled with the ability to make linguistic predictions determines the expectations the reader will develop as he reads. Skill in reading depends on the efficient interaction between linguistic knowledge and knowledge of the world.

(Clarke and Silberstein, 1977:136-137)

Termed as the schema theory, a theoretical metaphor for the reader's prior knowledge, such an approach regards reading as an interaction between the reader's background knowledge and the reading text. As "every act of comprehension involves one's knowledge of the world as well" (Anderson, Reynolds, Schallert and Goetz, 1977:369), this world knowledge "provides much of the basis for comprehending, learning, and remembering ideas in stories and texts" (Anderson, 1984:243). It is stored in schematic structures, or schemata, which are organized representations of one's background experience, and "input is dealt with in terms of schemata that readers bring with them" (Pearson-Casanave, 1984:334).

The mechanism of this schemata-theoretical model on reading comprehension is given a clear picture by Carrell and Eisterhold (1983). An efficient reader is able to relate the textual material to his or her own knowledge in addition to linguistic knowledge. Some existing schemata are matched against and must be compatible with every input information. This process of interpretation, as Adams (1980) agrees, results in two basic modes of information processing, "bottom-up" and "top-down" processing, which take place simultaneously at all levels of analysis to make reading efficient.

Carrell and Eisterhold (1983) elaborate that the data which are needed to instantiate the relevant schemata become available through bottom-up processing, while top-down processing facilitates their assimilation if they are consistent with the reader's conceptual expectations. Through bottom-up processing, readers are sensitized to information that does not match their on-going hypotheses about the text. Through top-down processing, readers are helped to resolve ambiguities among the incoming data. In fact, there is a growing amount of evidence that one very essential factor affecting the reading comprehension is a lack of necessary cultural background knowledge (Gatbonton and Tucker, 1971; Johnson, 1981).

Johnson (1981), for example, examined the effect of the cultural origin of a prose passage on the reading comprehension of Iranian intermediate/advanced ESL students at the university level. In the study, the subjects read both an Iranian and an American folk tale in unadapted and simplified versions. She found that the cultural origin of the story had more effect on the reading comprehension of the ESL students than did the level of syntactic or semantic difficulty.

Activating content and structural information thus plays an essential role in students' comprehension and recall of information from a text. In fact, a lack of schema activation has been shown as a major source of processing difficulty with second language (SL) readers (Strother and Ulijn, 1987; Alderson and Urquhart, 1988; Carrell, 1988). Hudson's (1982) study, for instance, demonstrates that cueing readers about an upcoming topic with a picture helps comprehension more than teaching vocabulary and is particularly useful for low-proficiency students. Prior knowledge that readers bring to the text therefore provides clues on problems that L2 readers may

have (Anderson and McGaw, 1973; Anderson and Ortony, 1975; Frederiksen, 1975).

As such, research studies provide valuable insights into the effects of background knowledge on text processing as well as how comprehension breakdown may be caused by reading strategies in the process of schemata reconciliation. What is important is that readers who possess accurate schemata related to the material they are reading comprehend that material more effectively than readers who lack such schemata.

2.2 Cultural Schemata

Researchers interested in the reading process, including early theorists, like Huey (1912) and Bartlett (1932), have recognized for many years that readers' comprehension of a specific text is related to their cultural background. Recent cognitive psychologists such as Anderson (1977, 1978) and Spiro (1977, 1980) have sought to explain the effect of cultural background on readers' comprehension through the constructs of schema theory: the more culturally familiar a passage is to the reader, the easier it is for the reader to comprehend.

Pritchard (1990) suggests that schemata are affected by the culture in which one lives. They provide an interpretive framework which a reader may utilize when reading. Readers use their background knowledge, the situational context, and the cues provided by an author to construct an interpretation of the meaning of a text. In other words, the reader is able to activate the relevant schemata to facilitate comprehension of the culturally familiar text.

How are reading strategies related to cultural schemata? According to Kroeber and Kluckhohn (1963:357), culture systems are "conditioning elements of further action". Brooks (1975:30) believes that "culture links the thoughts and acts of an individual to the common patterns acceptable to the group", the members of which "share in, contribute to, and draw upon the collective for their experiences and ideas" (Fleck, 1979:155). The cultural elements that prior knowledge contains are further elaborated by Obah (1983:130) as "a knowledge of one's native language, of the ways of a people, a build-up of knowledge of the history of one's race and its belief as passed on in legends, folk tales, and formal classroom texts".

Pritchard (1990:276) gives a lucid account on how culture affects schema development and reading comprehension: "... culture can be viewed as integrated patterns of learned behaviour, ... which serve as guidelines for selecting and ordering the information with which one is confronted. This process of selecting and ordering sensory input results in the creation and instantiation of schemata, which are then available for use with new information. When those data appear in the form of print, readers implement strategies and filter the input through background knowledge and prior experience to gain meaning".

It has been reported that many ESL teachers, particularly native English-speaking teachers of EFL, discount the psychologically sound and motivating effects of helping and encouraging students to use the new language to describe their own culture, not to mention the facilitating effect that culturally indigenous materials can have on learners' fluency and grammaticality in target language (TL) use (Finocchiaro, 1982). In fact, various studies (Steffensen et. al., 1979; Mandler, Scribner, Cole and Marsha, 1980; Johnson, 1981, 1982; Steffensen, Joagdev, 1984; Barnitz, 1986; Carrell, 1987; Pritchard, 1990; Hammadou, 1991) have supported the notion that readers' possession of or deficits in cultural knowledge will greatly influence their expectations and prediction strategies in the text processing.

Steffensen et. al. (1979), for example, demonstrates in a seminal study that implicit cultural knowledge presumed in a text interacts with the reader's own cultural background knowledge to make texts based on familiar culture easier to understand than syntactically and rhetorically equivalent texts based on more distant cultures. In the study, subjects from the U.S. and India were asked to read letters about an American and an Indian

wedding. Every subject has a well-developed schema for the concept of a marriage and for the ceremonies via which people wed, although the details of that schema will vary with cultural differences. Results show that both groups of subject read their native passages more quickly, recalled more information, and produced more culturally appropriate elaborations. But, when reading the foreign passage, the subjects made more culturally inappropriate distortions.

Carrell (1987) did a similar study with Muslim and Catholic ESL students who were asked to read two texts of which the cultural origin was based on their religions. Results suggest that content is generally more crucial than rhetorical form when both are factors in ESL reading comprehension. The reading is easier when both of them are familiar than when they are not. When either form or content is unfamiliar, unfamiliar content poses more problems.

In another study by Reynolds et. al. (1982), Black and white eighth-grade students read a passage about an instance of "sounding" or "playing the dozens", a form of ritual insult predominately found in the Black American community. Blacks accurately interpreted the passage as being about verbal play and whites incorrectly interpreted it as being about physical aggression. These results clearly demonstrate the effect of cultural schemata on cognitive repertoire in mediating subsequent knowledge.

Pritchard (1990), furthermore, examined how cultural schemata influence students' reported strategies and their reading comprehension. Subjects were asked to report verbally their reading strategies as they read two passages (one culturally familiar, one unfamiliar) and to recall the passages. Results suggest that when reading culturally familiar materials, subjects were more likely to establish

intersentential ties and use their background knowledge, and recalled significantly more idea units and produced more elaborations (with fewer distortions). Besides, when reading culturally unfamiliar materials, subjects relied more heavily on strategies for developing awareness, accepting ambiguity, or building intrasentential ties.

It is, therefore, obvious from these studies that prior culture-specific background knowledge does affect reading comprehension and it is part of the reason why many ESL or EFL readers face difficulties in reading materials that are foreign to their own cultural background experiences. Effective ESL teachers should thus be aware of specific aspects of their own and other cultures and should understand how the cultures of the world relate to one another, accepting the notion that cultural norms are "societal conventions" (McGroarty and Galvan, 1985). They themselves and their students are culture bearers: each individual cultural background plays a major role in determining the attributions of meaning to one's own behaviour and that of others (Jaspars and Hewstone, 1982).

2.3 Pop Culture and Secondary School ESL Learners

2.3.1 Pop Culture and Adolescents

Pop culture, among other forms of culture, greatly appeals to adolescents these days. By the term "pop culture" we generally mean all aspects of the world we inhabit: the way of life we inherit, practice and pass on to our descendants; what we do while we are awake, the dreams we dream while asleep. It is the everyday world around us: the mass media, entertainments, heroes, icons, rituals, psychology, religion --- our total life picture (Browne, 1984; Laba, 1986). In Hong Kong, pop songs and singers are particularly influential to the young people and their everyday life.

Pop music, a typical example of pop culture, occupies an essential position in contemporary mass media. It is the central content of radio, and music videos have made it a growing component of television viewing. With records, tapes and compact discs, along with live concerts and performances, pop music is almost everywhere around us. Produced specifically for youth, much pop music speaks to salient adolescent concerns, from heterosexual relations to rebellion and autonomy. The lyrics, rhythms and harmonies provide youth with raw materials that they may draw upon in learning sex roles and composing their sexual identities (Smothers, 1961). Music therefore becomes an important part of the romantic rites of dances, parties, and dating so intrinsic to this transitional period of development.

As Lewis (1992) describes, music is a symbolic communication. A familiar "golden oldie" can easily evoke a whole time and place, distant feelings and emotions, and memories of where we were, and with whom, the first time we heard the song. Music can also be a theme, a rallying cry,

a protest around which we gather to voice our grievances against social injustice. It can be an emblem of identity which helps to show what cultural group, or groups, we belong or aspire to.

Music has great potential to catch the attention of a generation, to engage its members emotionally, and to galvanize them around a new set of symbols, impulses, and values. The great popularity of rock music in the 1960s was surely an element in uniting that generation's rebellion against adult values and norms (Larson and Kubey, 1983). The Beatles, and other rock groups, for example, offered a worldwide network of young people their views on love, drugs, sex, religion, and politics.

More and more studies show that the whole adolescent milieu is penetrated at many levels by an active interest in music; that many adolescents employ it as a social lubricator; that a great deal of adolescent discourse centres around the language and terminology of rock; and that music provides the core values of numerous adolescent subcultures (Willis, 1978; Hebdige, 1979; Brake, 1980; Frith, 1981; Lull, 1985a, 1985b, 1986).

The secondary and college students in Gantz et. al.'s (1978) study were found to use music primarily to relieve boredom, ease tensions, manipulate their moods, forget about problems, and fight loneliness. Similar findings were also recorded in Rosenbaum and Prinsky's study (1987), as well as in Melton and Galician's (1987). It is clear that for many adolescents who like pop music, it is a powerful tool for expressing and managing emotions.

Although most youths do not comprehend most of the lyrics in the tunes they listen to, pop music may have important meanings for them (Prinsky and Rosenbaum, 1987). Adolescence is a stage during which teenagers separate themselves from their families and other adults and

identify more closely with their peers. It is a time when the influence of family has reached its climax and begins to decline. The adolescent is on the one hand full of the remnant of the family, while on the other hand he may start to rebel against it when he comes into contact with values prevailing in the larger peer community (Wan, 1990). School becomes the centre where the adolescent comes to focus on his peer group as a vital reference point and where adolescents are introduced to a variety of ideas that may be in conflict with the ideas and values held by their parents (Esman, 1990). Studies of the role of the school in the formation of subcultures by Sugarman (1967) and Brown and O'Leary (1971) also showed that commitment to the teenage role expressed in dress, adornment, music, dancing, and slang has the function of asserting independence from adult authority.

Rock music, for instance, has a symbolic meaning that may transcend an interpretation of lyrics (Riesman, 1950; Rosenstone, 1969; Frith, 1978; Hebdige, 1979; Martin, 1979; Larson and Kubey, 1983; Christensen et. al., 1985). McLuhan (1962) suggests that rock music provides the adolescent with a "world view" with vast amount of information on various topics such as love, parent relations, aspirations, values, and other aspects of life. Listening to rock music enhances one's identification with peers. It provides a common bond, a topic of conversation, a central focus for parties, gatherings, and so on (Riesman, 1950; LaVoie and Collins, 1975).

As Clarke (1973) has noted, knowledge of pop music can be used to form impressions of peers at school. Music preferences give the adolescent information about others and knowledge of pop music can be used as a coin of exchange in peer interactions. He further notes that music may also become vital for various subcultures in their resistance to the agencies of adult culture and authority as sources of "collective power". Similarly, an intensive

survey conducted by Frith (1978) revealed that music is important to British 14-to-18-year-olds for two main reasons--a means by which youth groups define themselves and as a source for achieving in-group status.

Roe (1985, 1987) also finds that involvement in pop music is clearly a group phenomenon. Adolescent subcultures possess their own distinct norms and values in matters of clothing, hair styles, attitudes, and modes of behaviour. They acquire allegiance and identification as the price of entry. Music becomes a main venue of expression for group values and identity.

Through music, furthermore, young people can identify with dramatic counterparts who are struggling to survive not only in the youth culture but also in the larger society. They relate to pop singers who capture, and sometimes encourage, the full spectrum of adolescent emotional tumult like heartbreak, insecurity, joy and infatuation (Schultze et. al., 1991). The hero they worship is not only an idol but an image. Popular musicians are loved not only for their abilities to write songs and perform publicly, but their ability to "speak" to their audiences. Even an artist whose only contact with the audience is through the sale of millions of compact discs and tapes communicates "personally" with each listener.

The advance of the mass media undoubtedly boosts the existence of modern cultural heroes. Sources such as radio and television are modern purveyors of popular culture to audiences. In this way entertainers, intentionally or not, become important cultural symbols in the contemporary information society. Not only do some popular artists become subcultural spokespersons, but a whole assortment of new media become essential personal communication resources for young people (Lull, 1992). Music videos, in particular, incorporate a compelling synthesis of many art forms into one. They involve not only visual conceptualization of the

song and its performance, but also dance, choreography, storytelling, fashion, costuming, lighting, acting, visual techniques, editing, and call upon managerial skills in directing and producing. The result is action-packed visuals combined with the sound of pulsating pop, rap, and rock music --- a dynamic package that young viewers watch and enjoy a lot (Brown, Campbell and Fischer, 1986; Sun and Lull, 1986).

2.3.2 Academic Performance and Pop Music

Despite the impact of pop music on adolescents shown in studies mentioned, pop music has been given a negative label by the school who believes that students are adversely affected in their studies when they spend too much time on listening to it. Coleman (1960, 1966) was one of the first researchers to explore some of these links empirically in his classic study of the American high school. Adolescents who failed to achieve in school were found to turn toward heavier media use as an escape from confronting the meaning of their failure. Data from Burke and Grinder (1966) also revealed that amount of time spent listening to youth culture music was inversely related to grade point average, hours of study per week, and academic aspirations.

Frequency of popular music listening and the display of identity symbols of teenage subcultures, in particular, were found to correlate with unfavourable attitudes held toward school, poor conduct, and low achievement. Sugarman (1967), for instance, found that high youth culture orientation among British youth was associated with unfavourable attitude toward school, low future orientation, poor conduct ratings, and low achievement. The main function of involvement with teenage pop culture was thus regarded to lie in symbolically expressing alienation from school. The impetus for involvement in pop music was

situated within the school and was dependent upon the school as an institutional base. High achievers were found to be less involved with pop music than low achievers, and academic work and pop music were, partly at least, alternative centres of interest, even alternative sources of reputation, for these groups. Pop music could become a source of prestige for the less academically successful (Roe, 1987). It may even be a source of emotional compensation and identity.

However, this negative view has increasingly come to be seen as unsatisfactory or less tenable by many educators these days (Coleman, 1960; Vulliamy and Lee, 1976; Lull 1986; Roe, 1987). The influence of pop music on teenagers has been growing more and more strongly, and many high achievers are now as much involved as low achievers. They bring into the class their experiences of pop culture which surrounds their everyday life. Pop music, in particular, is engulfing the teenage world, taking up a lot of their time and even money. Books and magazines about pop singers are found everywhere, not to mention the schoolbags of the teenagers. The long-assumed negative effect of pop music upon adolescents' academic performance should, as a result, be reviewed and revalued.

In fact, pop music can be viewed as particularly useful and valuable in the light of current educational thinking. Many teachers now begin to realize that pop music is closely related to the real experience of the students and is a source of motivation to these young people in a variety of ways. Besides, the way in which pop is normally created accords with the adolescent's natural desire for independence and might fruitfully lead towards student-centred, self-directed work. Playing in a pop group also involves cooperation among students, an experience from which they can learn about human relationships (Vulliamy and Lee, 1976).

In view of the changing role of pop music on teenagers, more and more researchers and teachers now believe that pop music can be exploited as a teaching aid in conducting their lessons. Elterman (1983), for example, used pop songs to teach sociology by providing the lyrics of selected songs as relevant examples of certain perspectives and topics. Students were asked to summarize the major themes discussed in the lyrics of the pop songs played and relate these themes to the earlier class lecture or discussion on the given topic. It was found that the humour, wit, irony and satire of the lyrics, combined with the memorable melodies, could create a powerful and dramatic setting for presenting new information and reviewing old material. The result of the study is an increased interest in the subject and more discussion among the students. More important, students, who already enjoy listening to music and are familiar with many popular songs, are receptive to using this medium for learning purposes.

Furthermore, the lyrics of pop songs can provide precious starting points for the work of the English teacher. As a psychologist, Ornstein (1973) describes the modern poet has been concerned in particular to communicate with his audience through metaphor, symbol and archetype which take us directly into the inner life of human beings. As current pop lyrics have often turned to the same forms of expression, they therefore offer a convenient link with poetry. Moreover, young people today tend to respond far more quickly and intuitively to such modes of expression than did earlier generations; they seem to be less confronted by a concern for immediately perceptible, sequentially and logically expressed meaning (Lee, 1976).

A study by Murphey and Alber (1985) also suggests that "PS (a pop song register) might be considered the motherese of adolescence and could provide valuable input to the second language learner". Their analysis of Stevie Wonders'

pop song, "I Just Call to Say I Love You" (1984), reveals that the song "has many of the features of situational discourse (defined as a text coproduced by the participants, who are also the target audience, interacting with each other, as in a conversation): use of first and second person pronouns, present and past tense verbs, and an elevated density of verbs (20 for every 100 words). Thus, the song creates a situation rather than telling a story and involves the listener in a type of pseudo-dialogue or conversation" (Murphey and Alber, 1985:794).

From what has been shown by the studies above and the evidence of the importance of pop culture on teenagers discussed in previous sections, pop music is obviously of great interest to most students and is thus likely to be a valuable source of motivation to action and study. The negative attitude toward pop music should now be readdressed. There is nothing wrong with the students who bring pop culture to the classroom; on the contrary, the teacher should channel the students' enthusiasm for pop music or pop singers into their study, and treasure whatever real experience they have in order to make learning something they would love and enjoy.

2.3.3 The Hong Kong Phenomenon

(i) Pop Singers and Secondary School Learners

The singing business has been blooming extraordinarily in Hong Kong during recent years. The number of records and compact discs sold in the market increase with the number of singers. With the emergence of numerous pop concerts, Hong Kong people have spent more and more money and time listening to pop songs as well as worshipping pop singers.

Among the music fans in Hong Kong, the majority are adolescents who can afford a lot more than before on buying compact discs, magazines or going to concerts. This has

come about as a result of the improved living standards in general, thus their increase in pocket money. They are willing to do part-time jobs and save as much money as possible just for the consumption of everything that is related to their favourite pop singers or buying gifts for their idols. Very often, they would spend a lot of time making the gifts themselves. A female teenager interviewed on a TV programme (News Magazine, 1993) says she and her friends would save money, even that for lunch, to buy flowers for their favourite stars every month. She would also play truant in order to wait for the pop stars to appear in the Fan Club office, even though her family has tried many ways to stop her.

According to Media Watch (1993), on average, a devoted teenager would spend up to about 4,800 Hong Kong dollars on their favourite pop idols, including compact discs, tapes, magazines, concerts, badges, posters, cards and so on. Many teenagers would also queue for hours wherever they might possibly get a glimpse of their pop idols, even for a few seconds. The so-called "Four Pop Kings" (四大天王), Jacky Cheung, Andy Lau, Leon Lai and Aaron Kwok, have captured the hearts of thousands of fans in Hong Kong. Their consumer products of all sorts (with their pictures printed) are always included in the fans' collection. A popular magazine, Easyfinder (1993), reported that two members of the Andy World Club have a total of 4,000 pictures of their pop singer Andy Lau, keep different kinds of books and magazines about Andy, and spend around HK\$500 every month on Andy's consumer products. They also videotape every TV show, MTV or advertisement in which Andy plays a part. These two girls are no exception but a reflection of a rather typical music fan in Hong Kong. Elsewhere, a shopkeeper says that more than 3,000 pop singer cards were sold in one day during the Easter Holiday in 1993 (News Magazine, 1993).

These enthusiastic responses from the music fans are mostly found in secondary school adolescents (General Education Unit Research Reports, 1989, 1991). During the transition period from childhood to adulthood, they are constantly searching for identity. As they are very much concerned about their image and appearance, they easily identify themselves with people who are attractive and hope they will be as outstanding and popular as their idols whom they worship and try to imitate. While these teenagers are finding their role in the society, they need outsiders to help them understand themselves. Pop idol therefore becomes an important figure for them to follow. It is often commented that pop idols are even more influential than parents, friends or teachers now (News Magazine, 1993; Sunday Report, 1993).

Besides, secondary school students are under the vital influence of peer group who share similar feelings and equal status with them, as discussed in section 2.3.1. They need this particular group of people to support each other as well as to get independence from the adult world (General Education Unit Research Report, 1986a). As such, they themselves often become fans of a pop idol as a result of their peer group worship. They would follow each other closely in the pursuit of whatever in fashion within the group. The power of peer group influence is immense and should never be neglected, especially in places like Hong Kong where more and more parents are now working full-time with little time left for their children. Teenagers are therefore often faced with problems which they alone have to solve. Peer group naturally become someone to turn to and share feelings with.

The work of the mass media also provides these adolescents with lots of opportunity to meet with their pop idols. Numerous TV programmes, radio programmes, magazines, and newspapers in Hong Kong are fed with pop songs as well as news about pop singers. Ng (1984) reviews that 55.3% of

the subjects studied in his research spend their leisure watching TV and movies, listening to radio, tapes and compact discs, and reading magazines rather than joining other activities with families or friends. Teenagers are thus easily brought into close contact with the pop world whose powerful influence on them is not hard to imagine.

Furthermore, the busy and hectic life in Hong Kong has given adolescents enormous pressure. Various social problems such as crowded living spaces, the cramming and competitive education system, and family disputes have fuelled the already hostile attitude against the society among adolescents. A report by the Hong Kong Research Centre of the Chinese University (Mok, 1985) finds that 79.1% of problem students as well as 17.3% of the good ones in secondary school refuse to accept the existing social values. In order to escape from real life and release their fury, these students would idolize people whom they feel admirable and identify as their utopia (General Education Unit Research Report, 1986b). Pop singers would just fill a part of these spaces of theirs.

(ii) A Potential Aid to ESL Reading

From what has been discussed so far, and the observation of the teachers themselves, to find a way out to help solve the SL reading deficiency problem among secondary school students in Hong Kong is not as hopeless as many people think. As noted before (section 2.1.3), the findings of the essence of cultural schemata on reading in many studies have provided a sound basis for classrooms to make use of materials that are culturally familiar to the students in order to make reading more meaningful to the students. This is strongly endorsed in Pritchard's words: The schemata embodying readers' background knowledge about content of cultural familiar materials facilitate the integration of local understandings and enable readers to develop a unified meaning of the text. (Pritchard, 1990:291)

Pop culture, a form of cultural schemata, satisfies part of what students want; and pop music, a typical example of pop culture, is particularly appealing to these young people (section 2.3.1), thus providing a rich source of reading materials from which teachers can draw upon. It is worth trying out these practices in Hong Kong where many secondary school adolescents are so much affected by the pop singers and when, as a TV programme Common Sense (1994) reported, many people including teachers, the examination authority as well as the business sector are all lamenting the general falling standard of English proficiency among many young people today.

In view of the potentiality of pop culture as a source of motivation to students' SL learning, the writer was motivated to conduct the present study in an attempt to understand and ascertain the relationship between local pop culture and ESL reading in secondary school students of Hong Kong. Based on the review, a testable null hypothesis can be formulated: there is no significant relationship between cultural schemata and ESL reading comprehension.

Chapter 3

DESIGN OF THE STUDY

3.1 Objective

The present study is designed to investigate, and hopes to confirm, the role of cultural schemata in ESL reading comprehension. Specifically, this study seeks to understand the relationship between local pop culture, pop music in particular, being one form of cultural schemata, and ESL reading comprehension of Chinese students in Hong Kong secondary school. Subjects would be expected to perform better if they possess the required cultural schemata.

3.2 Methodology

This study attempts to find how subjects score when they read two different passages, one about an ordinary Chinese man "Kam-chuen", the other the pop singer Jacky Cheung. Subjects were Form 3 and Form 4 Chinese students studying in an English medium secondary school. This group of subjects was chosen because adolescents of this age are thought to be more readily involved in local pop music than other secondary school students in Hong Kong. They can afford more time in listening to music or worshipping pop stars than students of other forms who are either busy themselves with getting accustomed to the new secondary school life (like Form 1 and Form 2 students) or preparing for public or school-leaving examination (like Form 5 students or above).

Subjects were asked to recall and write down as many points as they could remember about the two men in the passages they had read. Both passages used in the study contain various descriptive facts about "Kam-chuen" and Jack Cheung. After reading these passages, subjects were asked to recall and write as many facts as they could, either in complete sentences or in short phrases. Each descriptive fact carries equal mark. For example, marks would be given to answers like:

Jacky Cheung	---	has a sailor father
	---	lived with grandparents
	---	mother is a housewife
Kam-chuen	---	went to UK 38 years ago
	---	worked in uncle's restaurant

Subjects were then asked to respond to a questionnaire which tries to discriminate how far they are involved in the pop culture. This is deliberately done after the reading process to avoid arousing subjects' awareness in activating the pop cultural schemata beforehand. Both the

comprehension scores and the scores on the questionnaire would be cross-examined to see if a correlation exists between them. T-test and Pearson Correlation Coefficient in the SPSS-X system would be used to measure the correlation.

In order to eliminate misunderstandings in wording and the effect of formal schemata in reading comprehension, care was taken to construct the reading texts in simple language structures so that misinterpretations due to linguistic difficulties could be avoided. (The reading texts were originally adopted from one of the popular readers, Sing Tao Reader, published for Form 3 and Form 4 students in Hong Kong). No instilling of schematic information in the subject's mind was done prior to the reading test. Besides, to avoid practice effect and to ensure consistency, subjects had to finish reading both passages as well as writing down the points remembered in one setting, approximately the length of an hour's time.

In view of the exploratory nature of the present research, a pilot study would be conducted on a small sample of secondary school students, so that modifications and refinements could be made before the main study was carried out.

3.3 The Pilot Study

This pilot study was conducted so that the testing procedure, the reading passages (Appendix IA) as well as the items in the questionnaire (Appendix IB) could be refined and modified. To ensure a uniform administration of the data collection session, the Test Administration Procedures (Appendix IC) was provided for the participating school.

The primary objective of the pilot study are to ensure the followings:

1. the testing procedure to be implemented in the classroom is appropriate and any misleading or biased elements in the study is avoided.
2. the design of the marking options of the questionnaire is examined because of the various complexity of the questions themselves. This pilot survey would give insight to the optimum number of marking options for standardization and consistent evaluation of the questionnaire.
3. the level of difficulty of the two chosen passages is ascertained, not too difficult or easy for the subjects.

3.3.1 Subjects

A class of 42 Chinese secondary-4 students from an Anglo-Chinese school with an average academic performance participated in the pilot study.

3.3.2 Procedure

All subjects were given 20 minutes to read each passage, and were, then, asked to write down the points they could

remember about "Jacky" and "Kam-chuen". After they had finished, they were told to complete the questionnaire on pop idol.

3.3.3 Results

All 42 students followed the instruction and finished the reading test and questionnaire in time. The result is presented in Table 1. The raw scores of the comprehension tests were converted into percentages for comparison as the two passages contain different number of descriptive facts about Jacky and "Kam-chuen", "Jacky Cheung" having 24 while "Kam-chuen" 26. The maximum score for the questionnaire is 20 and the scores were also converted into percentages.

Table 1

Scores of reading comprehension and questionnaire
in the pilot study

Subjects	Jacky (%)	Kam-chuen (%)	Questionnaire (%)
S1	25	19.2	50
S2	25	23.1	30
S3	20.8	26.9	35
S4	25	30.8	0
S5	47.9	46.2	25
S6	33.3	42.3	25
S7	41.7	30.8	10
S8	16.7	28.9	5
S9	37.5	46.2	5
S10	41.7	34.6	42.5
S11	35.4	42.3	22.5
S12	25	30.8	25
S13	37.5	34.6	30
S14	45.8	26.9	30
S15	50	26.9	20
S16	18.8	32.7	20
S17	41.7	42.3	47.5
S18	33.3	36.5	22.5
S19	45.8	28.9	17.5
S20	41.7	30.8	30
S21	41.7	36.5	10
S22	29.2	30.8	27.5
S23	22.9	30.8	33.5
S24	33.3	42.3	25
S25	33.3	25	37.5
S26	20.8	38.5	40
S27	31.3	42.3	7.5
S28	47.9	28.9	55
S29	35.4	38.5	45
S30	66.7	65.4	15
S31	31.3	48.1	40
S32	33.3	19.2	45
S33	31.3	36.5	45
S34	25	25	52.5
S35	29.2	19.2	10
S36	45.8	51.9	42.5
S37	41.7	34.6	15
S38	29.2	15.4	30
S39	37.5	42.3	30
S40	31.3	34.6	55
S41	27.1	30.8	40
S42	22.9	40.4	40

From the score of the Questionnaire, it is obvious that almost every one of the subjects has cultural schemata in pop music culture of Hong Kong. Only one subject, S4, shows no interest at all. Though it cannot be shown from the table that the more fanatic the subject, the higher the score he or she gets from reading the "Jacky" passage, or the bigger the difference in scoring the two passages, there seems to be a tendency that some students like S14, S15, S19 do get much higher scores from "Jacky" passage than from "Kam-chuen", suggesting the effect of pop cultural schemata on the students' comprehension. The score results also indicate that the level of difficulty of the passages is appropriate because the large proportion of the scores falls into a randomly reasonable range and not in two extreme ends.

3.3.4 Proposed Refinement for the Main Study

From the evaluation of the whole testing procedure, the feedback from the participating school and the performance of the students, modifications and refinements are necessary to provide a better framework for the main study. Comments from and discussion with the teacher who participated in the pilot study indicate that the subjects seemed to know what they would be asked to do when they were given the second passage, "Kam-chuen". This is probably because they had finished "Jacky" first and expected similar task to be done when given the next passage. Such "practice" effect might have reminded the students to perform a better memory job when reading "Kam-chuen", causing a higher score in their recalling task and helping narrow the gap between the difference in the two scores. Besides, the result supports such an observation. It was therefore decided that students would be asked to recall the points about the two passages only after reading

both in the main study so as to eliminate the above mentioned effect.

Options to the questions given in the questionnaire would be simplified so that questions with four or five answers would be standardized to provide three. This is because the reply from the subjects showed that three is already enough to discriminate the level of their enthusiasm. Besides, marks can be more evenly distributed when questions have the same number of answers. Question 6 in the questionnaire was deleted in the main study as almost none of the subjects said "yes" to it, and its reply could also be reflected by questions 2 to 5. On the other hand, a new question was added to see whether Jacky Cheung is the students' favourite, so as to differentiate the sample into two distinct groups for further statistical analysis to be carried out in the main study.

As for the passages, some of the descriptive facts were deleted because none of them were recalled by the subjects.

3.4.3 Data Analysis

The data were collected and analysed to find out if there is a relationship between the variables. A statistical test was used to see if the differences between the groups are significant.

3.4 The Main Study

After an analysis of the results of the pilot study and the refinement of the testing instrument, the main study was conducted with the co-operation and assistance of the English teachers of the participating schools.

3.4.1 Subjects

Subjects were 113 Chinese students with average academic performance from two Anglo-Chinese Schools, one Form 3 class from Sheng Kung Hui Li Ping Secondary School in Kwai Chung, and two Form 4 classes from Tak Nga Secondary School in Kowloon Tong.

3.4.2 Procedure

All subjects were given 30 minutes to read through the two passages (Appendix IIA) and another 20 minutes to write down as many points as they could recall about the two Chinese characters described, Jacky Cheung and Cheung Kam-chuen. After they had finished, they were requested to respond to the questionnaire on pop idol (Appendix IIB). The monitoring of the testing procedures was standardized in all three classes by means of the Administration Procedure (Appendix IIC) provided for the teachers concerned.

3.4.3 Data Analysis

The data were collected and analysed to see whether there exists a relationship between cultural schemata and ESL reading comprehension among the subjects.

The statistical data analysis was carried out by SPSS-X Release 5.0 for the t-test and Release 3.0 for the Pearson Correlation Coefficient. The former measured the mean score difference between "Jacky" and "Kam", while the latter measured the strength of the existence of the linear relationships. A cumulative plot for "Scores" was done to check the characteristics of the sample.

Of the 113 data, tests were carried out with "Scores", the scores of the questionnaire, as the independent variable. The dependent variables were:

1. "Jacky" : the scores in recalling the descriptive facts in Jacky Cheung article.
2. "Kam" : the scores in recalling the descriptive facts in Cheung Kam-chuen article.

The sample was further divided into two sub-groups by Question 10 in the questionnaire; 54 were fans of Jacky Cheung (with "ID"=0) and 59 were not fans of Jacky Cheung (with "ID"=1). Tests similar to the above were also carried out on these two sub-groups.

3.5 Limitations of the Study

This study investigated the role of pop culture schemata in ESL reading comprehension of a sample of two different class levels of school children coming from two different schools. It has certain limitations which should be addressed in future investigations.

1. The populations from which the sample was selected limit the generalizability of the findings. Replications using more subjects of different levels are necessary.
2. It was difficult to design a questionnaire that could really differentiate students who are fanatic about pop singers from those who are not. More expert advice is desirable.
3. As no identification was needed, students knew that no real marks would be added to or deducted from their daily performance. Some of them were thus not serious about the test. Comments from the teachers concerned also showed that some students did not bother to read the passages carefully enough, thus affecting the scores they got.

CHAPTER 4

RESULTS

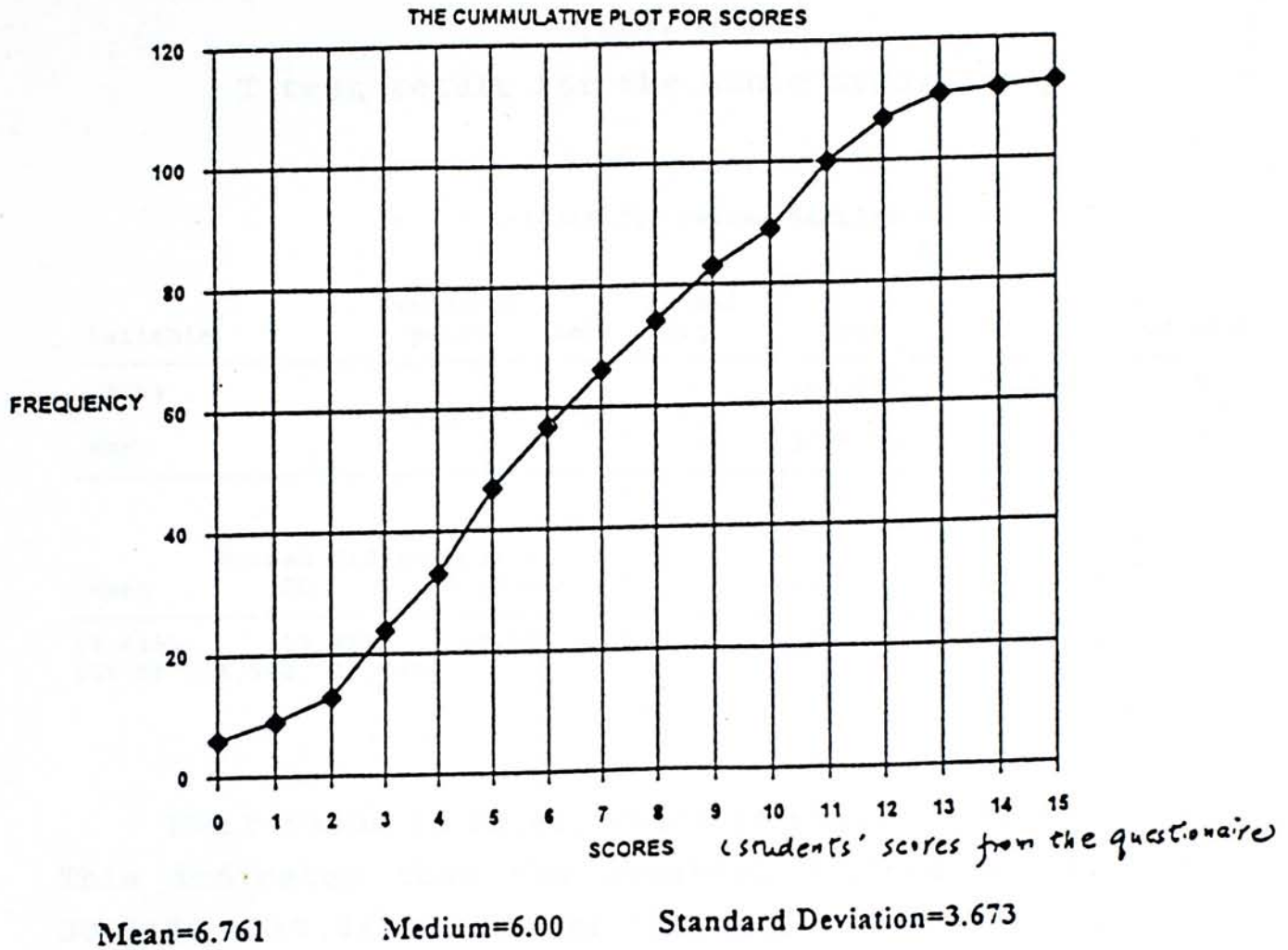
This chapter presents the results of the statistical analysis on the data collected. The t values found between "Jacky" and "Kam" show a highly significant difference in the mean scores between the two, while the Pearson Correlation Coefficient between "Jacky" and "Scores" reflects a moderate tendency for subjects who are more involved in pop culture to get a higher score in reading "Jacky".

Table 2 in Appendix IIIA shows the data of the 113 subjects in 4 columns, namely "Scores", "Jacky", "Kam" and "ID".

"Scores"	=	Students' scores from the questionnaire (range 0-15)
"Jacky"	=	Students' scores (in %) in recalling "Jacky" article
"Kam"	=	Students' scores (in %) in recalling "Kam" article
"ID"	=	Students' identity (0 = Jacky's fans 1 = non-Jacky's fans)

To find the distribution of "Scores", the cumulative plot for "Scores" is shown in Figure 1, while Table 3 in Appendix IIIA shows the corresponding statistical figures.

Figure 1



From the values of Mean and Standard Deviation, it is clear that the subjects were fairly evenly distributed; that is, students in the sample represented a wide range of "fanaticism" in pop idol culture.

Measuring the mean score difference between "Jacky" and "Kam", the t-test results are shown in the following Table 4.

Table 4
T-test result for the whole study group

- - - t-tests for paired samples - - -

Variable	Number of pairs	Corr	2-tail Sig	Mean	SD	SE of Mean
JACKY	113	.785	.000	48.0637	20.315	1.911
KAM				30.6186	20.583	1.936

Mean	Paired Differences SD	SE of Mean	t-value	df	2-tail Sig
17.4451	13.425	1.263	13.81	112	.000
95% CI (14.942, 19.948)					

The t-value is 13.81, which is significant at $p < 0.001$. This indicates that the observed difference ($48.0637 - 30.6186 = 17.4451$) is over thirteen times as great as the expected random difference ($SE \text{ of Mean} = 1.263$), a magnitude that would crop up only once in a thousand times by chance. In other words, there is a highly significant difference in scores between "Jacky" and "Kam" for the same group of subjects.

Measuring the strength of the relationship among the various scores, moreover, the Pearson Correlation Coefficient analysis of the 113 subjects is summarized in the following Table 5 and Figures 2-4 printed in the Appendix IIIA.

Table 5
Pearson correlation coefficient for the whole group

Correlations:	SCORES	JACKY	KAM
SCORES	1.0000		
JACKY	.2394*	1.0000	
KAM	.0170	.7846**	1.0000
N=113	1-tailed Signif:	* - .01	** - .001

The moderately significant positive correlation coefficient between "Scores" and "Jacky" (0.2394*) suggests that there may be a tendency for the subjects who are more involved in pop culture to get a higher score when reading "Jacky". As for "Kam" the figure 0.0170 shows almost no linear relationship at all.

For further analysis, the 113 subjects were divided into 2 subgroups as follows:

Group A	(Jacky's fans)	54
Group B	(Non-Jacky's fans)	<u>59</u>
	Total	113

For sub-group A (a total of 54 subjects), who claimed to be Jacky's fans with ID=0, the data are shown in Appendix IIIB. Table 6 (in Appendix IIIB) indicates that students in this group were also fairly evenly distributed in a wide range of "fanaticism" in pop idol culture. The result of the t-test is shown in Table 7.

Table 7
T-test result for subgroup A

- - - t-tests for paired samples - - -

Variable	Number of pairs	Corr	2-tail Sig	Mean	SD	SE of Mean
JACKY	54	.810	.000	47.2889	21.870	2.976
KAM				30.0500	20.718	2.819

Mean	Paired Differences SD	SE of Mean	t-value	df	2-tail Sig
17.2389	13.156	1.790	9.63	53	.000
95% CI (13.647, 20.831)					

The t-value is 9.63, which is significant at $p < 0.001$. For the same group of Jacky's fans, their scores on "Jacky" are significantly different from their scores on "Kam" because the observed difference ($47.2889 - 30.0500 = 17.2389$) is over nine times as great as the expected random difference (1.790), which would come up only once in a thousand times by chance.

Also, the result of the Pearson Correlation Coefficient is presented in Table 8 and Figures 5-7 (in Appendix IIIB):

Table 8
Pearson correlation coefficient for subgroup A

Correlations:	SCORES	JACKY	KAM
SCORES	1.0000		
JACKY	.1833	1.0000	
KAM	.0152	.8105**	1.0000
N=54	1-tailed Signif :		
	* -.01		
	** -.001		

The correlation coefficients of "Jacky" and "Kam" to "Scores" indicate no statistically significant linear relationships between them.

For sub-group B (a total of 59 subjects), who claimed that they were not fans of Jacky with ID=1, the data are shown in Appendix IIIC. Again, students in this group were fairly evenly distributed in a wide range of "fanaticism" in pop idol culture as shown in the cumulative frequency table (Table 9 in Appendix IIIC). The result of the t-test for this subgroup is as follows:

Table 10
T-test result for subgroup B

- - - t-tests for paired samples - - -

Variable	Number of pairs	Corr	2-tail Sig	Mean	SD	SE of Mean
JACKY	59	.761	.000	48.7729	18.942	2.466
KAM				31.1390	20.623	2.685

Mean	Paired Differences SD	SE of Mean	t-value	df	2-tail Sig
17.6339	13.776	1.793	9.83	58	.000
95% CI (14.043, 21.225)					

The t-value for this group of subjects is 9.83, which corresponds to a probability of less than 0.001. Again, this is highly significant since the observed difference ($48.7729 - 31.1390 = 17.6339$) is 9.83 times as great as the expected random difference (1.793), which would crop up only once in a thousand times by chance. That is, for this group of non-Jacky's fans, the scores on "Jacky" are also significantly different from those on "Kam".

Besides, the result of the Pearson Correlation analysis is found as follows:

Table 11

Pearson correlation coefficient for subgroup B

Correlations:	SCORES	JACKY	KAM
SCORES	1.0000		
JACKY	.2917	1.0000	
KAM	.0170	.7608**	1.0000
N=59	1-tailed Signif:	* -.01	** -.001

Similar to the results in subgroup A, the correlation coefficients of "Jacky" and "Kam" to "Scores" for non-Jacky's fans also point to a weak linear relationship with no statistical significance.

CHAPTER 5

DISCUSSION AND SUGGESTIONS

5.1 Discussion

This chapter presents a discussion of the statistical results and concludes the findings on the objective of the study with comments on the present situation in Hong Kong. Pedagogical suggestions are made.

The objective of the present study is to investigate the role of cultural schemata in ESL reading comprehension. Specifically, it seeks to understand the relationship between local pop culture, pop music in particular, being one form of cultural schemata, and ESL reading comprehension in Chinese secondary school students of Hong Kong. The findings of the t-test in Table 4 help to re-confirm the results of previous studies (Steffensen et. al., 1979; Mandler et. al., 1980; Johnson, 1981; Carrell and Eisterhold, 1983; Barnitz, 1986) asserting the vital role of cultural schemata in ESL reading comprehension and also reveal the existence of a relationship between local pop culture and ESL reading comprehension.

The t-value of 13.81 (in Table 4) at $p < 0.001$ between "Jacky" and "Kam" shows that the means of these two sets of scores are significantly different from each other. In other words, the subjects, who represent a wide range of involvement in pop idol culture, show a significant difference in recalling "Jacky" and recalling "Kam-chuen". We can, therefore, say that there does exist a significant relationship between cultural schemata and ESL reading comprehension among the subjects. Students having the pop culture schemata, local pop music in this study, were able

to activate the relevant schemata (information they already have about Jacky Cheung) to facilitate comprehension of the culturally familiar text, "Jacky". As a result, the null hypothesis, that there is no significant relationship between cultural schemata and ESL reading comprehension, is rejected.

Besides, it is obvious from Table 5 that the correlation coefficients of "Jacky" and "Kam" with respect to "Scores" are quite different. The correlation coefficient of 0.2394* between "Jacky" and "Scores" suggests a moderate positive relationship between the two; whereas that of 0.0170 between "Kam" and "Scores" shows no relationship at all. That is, there seems to be a tendency that the more involved in pop culture a subject is, the higher score he/she gets in reading "Jacky".

Furthermore, the analyses of the scores from the two sub-groups reveal similar patterns. Both fans and non-fans of Jacky did better in reading the "Jacky" passage than in reading "Kam-chuen". The t-values of 9.63 (Table 7) and 9.83 (Table 10) for Group A (fans) and Group B (non-fans) respectively indicate a significant difference in their performance in reading the two passages. This indicates an interesting point in the study of cultural schemata in reading comprehension. Whether fans or non-fans, students with pop culture background knowledge would in general have better comprehension power on topics related to pop culture. This implies that pop culture schemata are not confined to a limited scope, that a Jacky's fan would only comprehend well in reading passages about Jacky, but rather that any fan with general pop culture interest would do better as well. Those who are not Jacky's fans but with pop culture background knowledge also show stronger comprehension power in reading passages related to pop culture (whether these are about their own idol or not).

Pop culture, a form of cultural schemata, as investigated in this study, is now playing a more and more vital role in the daily life of the secondary school students. Teachers of ESL reading, being facilitators of the acquisition of appropriate cultural content schemata (Floyd and Carrell, 1987) as well as teachers of relevant information (Stevens, 1982), need to take pop culture into serious consideration and view it with a positive rather than negative attitude. In fact, language teachers can help students achieve comprehension by listening carefully to what students say and paying attention to what students appreciate. Pop culture is certainly one of the elements that students would like teachers to integrate into their classrooms.

Schools in Hong Kong, as in many other places, however, have always emphasized diligence, obedience and concentration as trademarks of a good student and their importance in achieving better academic performance. The writer's personal observation and years of teaching experiences suggest that "model" students are seen as those who are hard-working in their study, helpful to both teachers and classmates, active in participating in school activities, and engaged in "healthy" pastimes like playing chess, gardening, stamp-collecting. Listening to pop music or worshipping pop singers as idols is certainly out of the question and labelled as "unhealthy". Many heads of school and teachers believe that students who spend time in the pop world often have their energy wrongly channelled, as shown at the beginning of section 2.3.2. Much involvement in this would only waste their precious time and ruin their study. As such, a lot of adolescents in Hong Kong would be "disqualified" to be treated as a good student.

Such "punishing" attitude of the school toward the majority of students is not uncommon in Hong Kong. Students are penalized for bringing to school pop magazines, cards, posters or things like these, which would be forfeited once

discovered. This, of course, has helped increase the gap between the school and the students who think that their teachers are there only to keep an eye on them.

The situation is further made worse when the majority of the content of the ESL books studied are often beyond the comprehension of the students. Many teachers in Hong Kong, when using readers that are very British flavoured or materials that are culturally unfamiliar to the students, discount the motivating effects of discussing the cultural elements involved. Students thus find it hard to appreciate the humour or knowledge presumed in the text. Besides, linguistic skills have always been prized more highly than cultural experiences. The "abstract, syntactic communicative functions of language" (Pierson, 1988:348) certainly help cultivate the culturally distant feeling inside the students.

Fortunately, a new trend is emerging. The competitive book market in Hong Kong has urged publishers not to keep turning a blind eye to the real needs of the students. Recently published readers, like those of Sing Tao Readers, have taken into consideration the importance of cultural relevance in the context of the stories and have therefore included local context to make reading more meaningful. In fact, some teachers are being more aware of students' eagerness in reading stories that are culturally familiar to them, especially those that happen around them in daily life. This realization helps open the door for teacher-student communication that is vital to the classroom, and brings insight to the way the teacher prepares materials that are meaningful to his or her students.

As pop music occupies quite an essential part in the lives of most adolescents in Hong Kong (discussed in sections 2.3.1 and 2.3.3), it is easy for the teacher to figure that ESL materials containing messages about pop music or pop singers would certainly attract some students'

attention and arouse their interest in reading. This kind of enthusiasm is something teachers should never ignore but make good use of. A more open and friendly attitude toward the pop world of these young people would not only improve their relationship and communication with the students but also make the school life more enjoyable and productive, particularly in ESL classes where the medium language is already a barrier for them to overcome.

In short, being familiar with the pop culture schemata, students would find it easier to comprehend ESL texts which talk about the pop world and enjoy learning English rather than dreading it. Such materials that can motivate students to learn should not be wasted but fully and well utilized, specially to those who lack the confidence and interest in reading English. After all, finding interesting ways for motivation is what teachers should be doing at all times.

Yet, it would not be easy for some heads of school or English panel members to accept such a view when the negative labelling of pop culture has long been indoctrinated in their minds. While the more-informed teachers are well aware of the situation and willing to incorporate pop culture into their teaching, there may still be a traditionally opposing force coming from the management above or other colleagues.

5.2 Pedagogical Suggestions

In view of the discussion above, it is perhaps time that ESL educators and practitioners re-consider the position and attitudes toward popular cultures in general and pop music in particular. The call for the injection of pop culture component in the SL curriculum would itself be a change of culture in the education system of Hong Kong and a great challenge. The participation and cooperation of teachers, curriculum designers, publishers and officers in the Education Department is of vital importance for the long term success to improve our students comprehension of SL. In short term, teachers could make use of pop culture through the following means. It is hoped that experience and more findings would be built up for the long term planning of this issue.

1. Teachers could introduce articles which report on pop culture from magazines or newspapers, like the "Young Post" of the South China Morning Post, as a kind of teaching aids in their daily classroom discussion. More studies are needed to determine the optimal approach on this aspect, but it would in general encourage and motivate students to read and comprehend SL articles. The satisfaction in comprehending articles they like to read will definitely give them a sense of success and therefore foster their interest and confidence to extend the scope to other areas of the newspaper, like sports and daily news.

2. It is not uncommon to master lyrics of a song as a kind of language comprehension. There are always such TV programmes to learn SL through singing, like the programmes made by the Television section of the Radio Hong Kong. The lyrics of a foreign pop song which is popular in the local market would thus serve as teaching aids for students in SL studies. As Lull (1987) remarks, lyrics are lively

manifestation of our living language with which students can be guided to compare and contrast the themes, melodies, singing styles and the background of the singers of songs sung in the target language with those sung in native language. However, it may not be an easy task to identify the grade of the lyrics linguistically.

3. It is important to balance the culture and time element in the design of the curriculum, thus making it necessary to review the materials annually to update or replace current content. This helps to maintain their attraction to the target readers.

4. The finding that reading comprehension is also related to general pop culture, on top of specific fan culture, also provides an easier means for developing and designing teaching materials. Many students who are fans of one particular pop star are also familiar with the general pop culture they are interested in. It would, therefore, not be difficult to gather relevant materials as teaching aids. More and more authentic reading materials that we encounter in our daily life, such as popular magazines and newspapers, can now be easily employed in the classroom. Foreign films and videos in which pop stars play a part can also be effectively used to enhance their interest in SL study. Opportunities for the students to carry out cooperative project work would thus be plenty.

5. Before reading culturally unfamiliar materials, it is important for the teacher to provide the students with background information, explain high-frequency cultural term and discuss the target culture. Students would then be helped to activate the relevant schemata of their own and become more sensitive to differences between cultures.

As teachers, we should think of ways to channel our students' enthusiasm in pop music as well as in other areas of pop culture (many students are now paying more attention

to their appearance, for example) into their SL study. Pop music, local pop music in particular, is only one of the many forms of popular culture. Other forms could be explored for ESL/EFL purposes. The positive influence of pop culture on reading comprehension as shown in this study presents a more optimistic picture and encourages us to adopt a more "liberal" attitude toward choosing teaching materials. This may best be described by Prodromou (1990:39):

Given that English will be the dominant international language for as long as western culture, science, and technology dominate world markets, then what we as teachers can do is to recognize the rich and varied uses of English on both a global and a local scale, and wherever possible to make pedagogic capital out of languages and cultures in contact.

Above all, learning English through interesting and meaningful materials and activities is surely what teachers would like their students to experience in their classes:

If he reads and what he reads is of some interest to him, then the language of what he has read rings in his head, the patterns of collocation and idiom are established almost painlessly. (Broughton, 1980:25)

As such, guiding our students to learn English through pop culture may yield a fresh perspective on how our students can build up their interest and confidence again in learning English in Hong Kong. It is hoped that the results of this study would encourage more teachers to experiment with pop culture in their classrooms and make English lessons more enjoyable to their students.

5.3 Suggestions for Further Studies

In view of the exploratory nature as well as the limitations of the present study, the findings should, at best be taken as encouraging signs for further studies. The main study can be further refined and extended to a larger group of students as well as to students of various forms so that its significance to the educational field can be reflected. The help of the Education Department to conduct research of such magnitude is certainly fruitful. Not only can the existence of such relationship between pop culture and reading comprehension be further reconfirmed, the concept of using pop culture to improve students' reading comprehension will also be further spread among teachers and schools. Besides, the significance of the results will be a quantitative support for academic authorities to adopt a more open attitude toward pop culture, thus encouraging more interesting reading materials to be made and published.

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Appendix IA

Reading passages in the pilot study

The Story of Mr Cheung Kam-Chuen (張錦全)

Like thousands of other Chinese people from Hong Kong, Cheung Kam-chuen went to the UK to work in a relative's restaurant. But although his background is typical of many restaurant workers from Hong Kong, few of them have been as successful.

Mr Cheung arrived in Britain thirty-eight years ago at the suggestion of his seaman father and an uncle who worked in the restaurant business. Mr Cheung had practised Chinese herbal medicine in Hong Kong before going to Britain. He arrived in his uncle's restaurant. He stayed with his uncle for nine years before joining a partnership to run a restaurant in Nottingham. He named it the "Hong Kong Restaurant", and later opened two more restaurants in London.

In 1953 Mr Cheung's family was able to join him in his new country. His eldest son, Kam-tin, was born in China. Of his other children, three were born in Hong Kong and two in the UK. Kam-tin became a partner in the family business in 1972. This was expected as he was the eldest son.

Today, Mr Cheung is a well-respected leader of the Chinese community in London. He works hard to improve conditions for the Chinese in Britain. Mr Cheung spends a great deal of time at the "Hong Kong Cultural Services" store which he opened in 1962. It began as a Chinese bookshop and now has expanded into selling Hong Kong newspapers, music cassette tapes and ornaments. Over the years it has also become a meeting place. Restaurant workers who have only Sunday off can bring their families to talk to other families and read the Hong Kong newspapers.

The Story of Jacky Cheung (張國榮)

It has taken Jacky Cheung only two years to become a musical wonder in Hong Kong. "I'm lucky, and I know it," said Jacky. "But success and money have not made me a different person. I have a car, some platinum discs on my wall and more assorted things in my house. That's all. I'm still what I was two years ago."

Jacky has enjoyed an easy route to success. He has not encountered the slightest setback since he first ventured into the musical world. His good luck is envied by many people.

Jacky was born on 10th July, 1961, into an old-fashioned family headed by his grandparents. He lived under one roof with his uncles, aunts, cousins, nephews and nieces. Of all the people in the house, his parents were the poorest.

His father was then a sailor. His mother was not allowed to have a job. Jacky's elder brother and sister worked to help ease the family's difficult financial situation. They took factory work home to do after school. So Jacky never had a chance to lounge in cinemas or cafes. He didn't have a chance to smoke, drink, take drugs, eat junk food, or waste his money in any way. His only amusement was singing.

Jacky learned his songs from the radio, because he was too poor to buy records or a record-player. He learnt Mandarin songs, under the influence of his elder relatives. He had the gift of a good memory and remembered songs easily. Sometimes he borrowed tapes from his neighbours and learned the songs off them.

Appendix IB

Questionnaire on pop culture in the
pilot study

請將你心目中的答案劃上“✓”號：

- 你心目中有幾個歌星偶像?
0 1-2 3-4 >4
- 你家中有多少張偶像的 CD / 唱片 / 卡式錄音帶?
0 1-5 6-10 >10
- 你擁有多少張偶像咭?
0 1-15 16-30 >30
- 你擁有多少張偶像的掛畫或海報?
0 1-2 3-4 >4
- 你每星期購買多少本關於偶像的雜誌/書本?
0 1 2 3 >3
- 你擁有多少件印有偶像的T恤?
0 1 2 3 >3
- 你去過多少次偶像演唱會?
0 1-3 4-6 6-10 >10
- 你是否歌迷會的會員?
是 否
- 你曾否試過到片場看偶像拍戲?
未試過 試過 1-5 次 試過多次 (>5)
- 你是否渴望能與偶像結識為朋友?
不渴望 渴望 十分渴望

Appendix IC

Administration procedure in the pilot study

Administration Procedure:

1. Tell the students that they're going to read 2 passages and answer questions one after another.
2. Distribute the foolscap paper and tell them they should write the answers on it later on.
3. Distribute the first passage, "The Story of Jacky Cheung".
4. Tell them to read through it carefully in 10 minutes.
5. When time is up, ask students to hand in the passage.
6. Tell students the question: Write as many point as you can remember about Jacky Cheung, and number the points.
*short answers are acceptable: e.g. 1. born in H.K.
7. Tell students that they'll be given 10 minutes to complete the task.
8. When time is up, ask them to stop writing.
9. Distribute the second passage, "The Story of Cheung Kam-chuen".
10. Repeat steps 4 & 5.
11. Tell students the question: Write as many points as you can remember about Mr Cheung Kam-chuen.
12. Repeat steps 7 & 8.
13. Distribute the questionnaire and ask the students to finish it as soon as possible.
14. When they have finished, tell them to fold the foolscap paper and the questionnaire together and hand them in.

Appendix IIA

Reading passages in the main study

The Story of Cheung Kam-Chuen (張錦全)

Like thousands of other Chinese people from Hong Kong, Cheung Kam-chuen went to the UK to work in a relative's restaurant. He arrived in Britain thirty-eight years ago at the suggestion of his seaman father and an uncle who worked in the restaurant business.

Mr Cheung had practised Chinese herbal medicine in Hong Kong before going to Britain. He worked as a waiter in his uncle's restaurant for nine years before joining a partnership to run a restaurant in Nottingham. He named it the 'Hong Kong Restaurant', and later opened two more restaurants in London.

In 1953 Mr Cheung's family was able to join him in his new country. His eldest son, Kam-tin, became a partner in the family business in 1972. This was expected as he was the eldest son.

Today, Mr Cheung is a well-respected leader of the Chinese community in London. He works hard to improve conditions for the Chinese in Britain. Mr Cheung spends a great deal of time at the 'Hong Kong Cultural Services' store which he opened. It began as a Chinese bookshop and now has expanded into selling Hong Kong newspapers, music cassette tapes and ornaments. Over the years it has also become a meeting place. Restaurant workers who have only Sunday off can bring their families to talk to other families and read the Hong Kong newspapers.

During his years in Britain, Mr Cheung has seen many changes in Chinatown, and feels that most of these have been for the good. 'There is increasing goodwill for our people in the UK,' he said.

The Story of Jacky Cheung (張學友)

Jacky was born on 10th July, 1961, into an old-fashioned family headed by his grandparents. He lived under one roof with his uncles, aunts, cousins, nephews and nieces. Of all the people in the house, his parents were the poorest.

His father was then a sailor. His mother was not allowed to have a job. Jacky's elder brother and sister worked to help ease the family's difficult financial situation. They took factory work home to do after school. So Jacky never had a chance to smoke, take drugs, eat junk food, or waste his money in any way. His only amusement was singing.

Jacky learned his songs from the radio, because he was too poor to buy records or a record-player. He learnt Mandarin songs, under the influence of his elder relatives. He had the gift of a good memory and remembered songs easily. Sometimes he borrowed tapes from his neighbours and learned the songs off them.

When Jacky was in secondary school, he turned to English pop songs. His neighbours organised a mini band. Jacky took the opportunity to join it. His first musical instrument was a guitar. It belonged to a cousin, from whom he borrowed it. He learnt to play from his friends in the band.

Jacky likes all kinds of music, from rock 'n' roll to ballads. His favourites are Deep Purple, the Beatles, Elton John and Barry Manilow. In his teens he loved rock music. Now he prefers the more sentimental ballads.

Appendix IIB

Questionnaire on pop culture in the
main study

請將你心目中的答案劃上「✓」號。

1. 你心目中有多少個歌星偶像？
0 1-4 >4

2. 你擁有多少張偶像的 CD / 唱片 / 卡式錄音帶？
0 1-15 >15

3. 你擁有多少張偶像咭？
0 1-50 >50

4. 你每星期購買多少本關於偶像的書本 / 雜誌？
0 1-2 >2

5. 你去過多少次偶像演唱會？
0 1-5 >5

6. 你是否歌迷會的會員？
是 否

7. 你擁有多少張偶像的掛畫 / 海報？
0 1-3 >3

8. 你考慮過到片場看偶像拍戲嗎？
從未考慮過 考慮過但未試過 試過到片場

9. 你是否渴望能與偶像結識為朋友？
不渴望 渴望 十分渴望

10. 張學友是你的偶像嗎？
是 否

Appendix IIC

Administration procedure in the
main study

Administration Procedure:

1. Tell students that they are going to read 2 passages and answer some questions after then.
2. Distribute the foolscap paper and tell students that they should write the answers on it later.
3. Tell them to write down their names on the foolscap paper.
4. Distribute the passages, but ask them not to write anything on them.
5. Tell students to read through the passages carefully in 30 minutes.
6. When time is up, ask students to hand in the passages.
7. Now give students the question:
Write as many points as you can remember about
Jacky Cheung and Cheung Kam-chuen separately on
each side of the foolscap paper, and number the
points.
*** short answers are acceptable,.
e.g. 1. born in H. K.
8. Tell students that they'll be given 20 minutes to complete the task.
9. When time is up, ask students to stop writing.
10. Distribute the questionnaire and ask students to finish it as soon as possible. (No need to write their names this time.)
11. When they have finished, tell them to fold the foolscap paper and the questionnaire together and hand it in.

Thank You So Much!

Note: If necessary, instruction can be delivered in Cantonese so that students understand what they are asked to do.

Scores of reading comprehension and
questionnaire for the whole group

SCORES FACT 1 FACT 2

Appendix IIIA

Statistical results for the whole group

1	20.7	20.2	0
2	22.2	20.8	0
3	23.8	21.7	0
4	23.3	22.2	0
5	24.0	22.7	0
6	25.4	24.1	0
7	26.4	25.2	0
8	28.9	27.7	0
9	30.2	29.0	1
10	30.7	27.0	1

Table 2

Scores of reading comprehension and
questionnaire in the main study

SCORES	JACKY	KAM	ID	
3	35.2	16.7	0	
9	37.0	25.9	1	"scores" = students' scores from the questionnaire (range 0-15)
11	92.6	61.1	0	
12	38.9	16.7	1	
11	66.7	16.7	0	
7	48.1	55.6	0	
9	42.6	42.6	0	
5	44.4	14.8	0	"Jacky" = students' scores in recalling "Jacky" article
3	72.2	63.0	0	
6	35.2	16.7	1	
2	42.6	40.7	0	
1	74.1	57.4	1	
6	64.8	51.9	1	
13	37.0	25.9	0	"Kam" = students' scores in recalling "Kam" article
12	25.9	22.2	0	
5	53.7	16.7	1	
12	72.2	40.7	0	
11	48.1	20.4	1	
11	40.7	7.4	1	"ID" = students' identity (0 = Jacky's fans 1 = non-Jacky's fans)
11	75.9	57.4	1	
8	57.4	20.4	0	
6	13.0	14.8	0	
12	59.3	3.7	1	
7	37.0	27.8	0	
5	22.2	5.6	0	
11	61.1	22.2	1	
12	55.6	24.1	1	
13	44.4	33.3	1	
6	29.6	27.8	1	
9	44.4	13.0	1	
13	33.3	3.7	1	
2	40.7	31.5	0	
5	40.7	25.9	0	
11	37.0	25.9	1	
4	25.9	22.2	1	
12	46.3	18.5	1	
0	64.8	31.5	1	
9	42.6	18.5	0	
15	57.4	24.1	1	
4	57.4	35.2	0	
7	66.7	40.7	0	
14	38.9	29.6	1	
6	66.7	27.8	1	

3	66.7	70.4	1
12	70.4	59.2	1
5	85.2	63.0	1
11	81.5	64.8	1
10	81.5	74.1	0
5	57.4	53.7	0
7	81.5	48.1	1
3	44.4	50.0	1
3	66.7	51.9	0
5	70.4	40.7	0
4	94.4	83.3	0
10	53.7	9.3	0
3	51.9	44.4	1
10	81.5	75.9	1
5	51.9	61.1	1
11	83.3	64.8	0
5	57.4	55.6	0
3	77.8	61.1	0
13	75.9	55.6	1
9	37.0	20.4	1
9	46.3	22.2	1
3	44.4	35.2	1
8	64.8	40.7	1
4	61.1	44.4	1
9	77.8	27.8	0
11	50.0	38.9	1
7	63.0	22.2	0
8	74.0	72.2	1
7	66.7	55.6	0
5	31.5	11.1	0
5	48.1	37.0	1
8	74.1	48.1	1
4	70.4	79.6	1
11	61.1	53.7	0
4	57.4	51.9	0
8	66.7	42.6	0
1	25.9	27.8	1
4	20.4	9.3	1
10	33.3	5.6	0
2	24.1	11.1	1
0	24.1	13.0	1
3	61.1	31.5	0
6	18.5	18.5	0
0	37.0	20.4	1
6	33.3	13.0	1
9	59.3	7.4	1
5	35.2	11.1	1

3	3.7	5.6	1
2	11.1	1.9	0
5	20.4	16.7	0
4	38.9	14.8	0
7	40.7	20.4	0
6	24.1	13.0	0
5	1.9	1.9	0
8	25.9	1.9	0
8	31.5	13.0	1
6	38.9	18.5	0
7	46.3	29.6	0
8	29.6	5.6	0
0	13.0	5.6	1
0	38.9	22.2	1
0	38.9	24.1	1
1	25.9	14.8	1
10	37	27.8	1
3	27.8	18.5	0
10	31.5	18.5	0
6	40.7	9.3	0
4	14.8	3.7	0
7	35.2	1.9	1
9	24.1	13.0	0

Table 3

Statistical results of cumulative plot
for Scores in the whole group

Value	Frequency	Percent	Valid Percent	Cum Percent
0	6	5.3	5.3	5.3
1	3	2.7	2.7	8.0
2	4	3.5	3.5	11.5
3	11	9.7	9.7	21.2
4	9	8.0	8.0	29.2
5	14	12.4	12.4	41.6
6	10	8.8	8.8	50.4
7	9	8.0	8.0	58.4
8	8	7.1	7.1	65.5
9	9	8.0	8.0	73.5
10	6	5.3	5.3	78.8
11	11	9.7	9.7	88.5
12	7	6.2	6.2	94.7
13	4	3.5	3.5	98.2
14	1	.9	.9	99.1
15	1	.9	.9	100.0
<hr/>				
TOTAL	113	100.0	100.0	

Figure 2

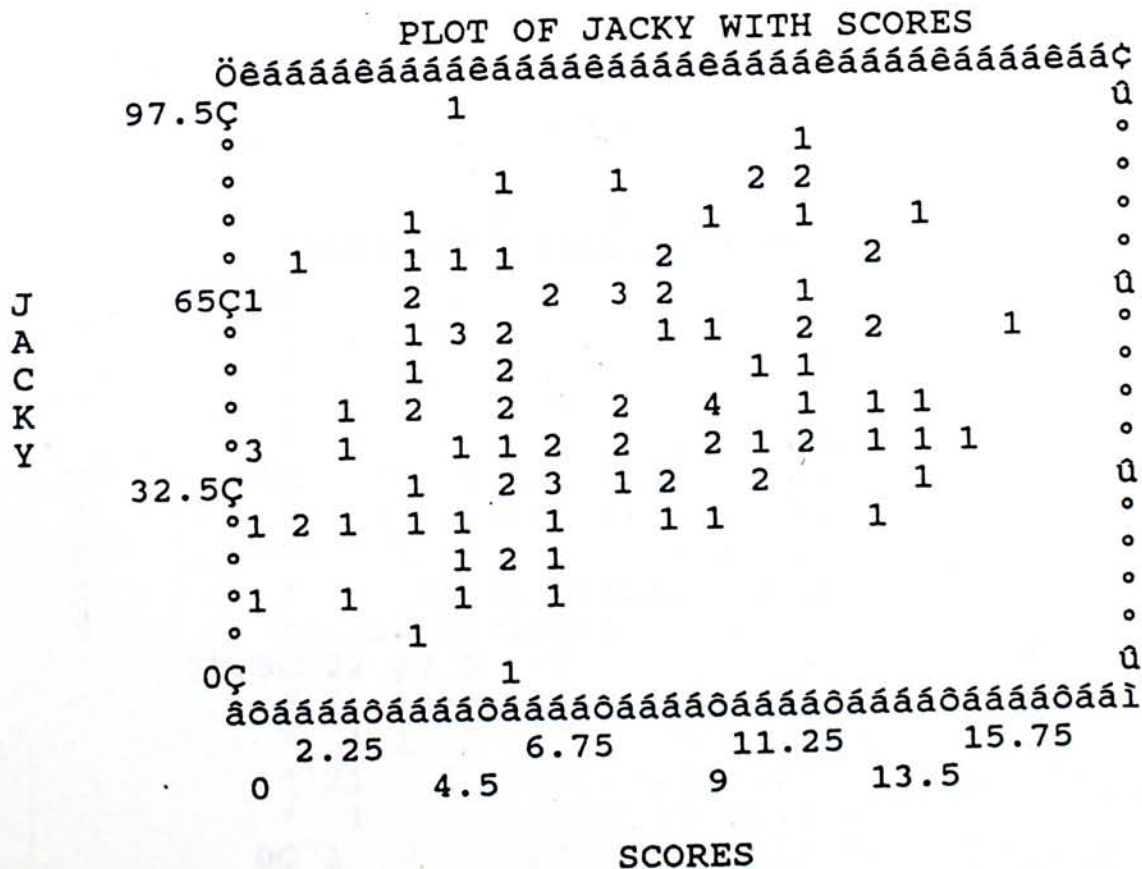


Table 9

Statistical results of cumulative risk
for scores in subgroup A, study 1, test

Value 100.000 100.000 100.000 100.000

Appendix IIIB

Statistical results for subgroup A

Statistical results of cumulative plot
for Scores in subgroup A, Jacky's fans

Value	Frequency	Percent	Valid Percent	Cum Percent
2	3	5.6	5.6	5.6
3	6	11.1	11.1	16.7
4	5	9.3	9.3	25.9
5	9	16.7	16.7	42.6
6	5	9.3	9.3	51.9
7	7	13.0	13.0	64.8
8	4	7.4	7.4	72.2
9	4	7.4	7.4	79.6
10	4	7.4	7.4	87.0
11	4	7.4	7.4	94.4
12	2	3.7	3.7	98.1
13	1	1.9	1.9	100.0
	-----	-----	-----	
TOTAL	54	100.0	100.0	

Figure 5

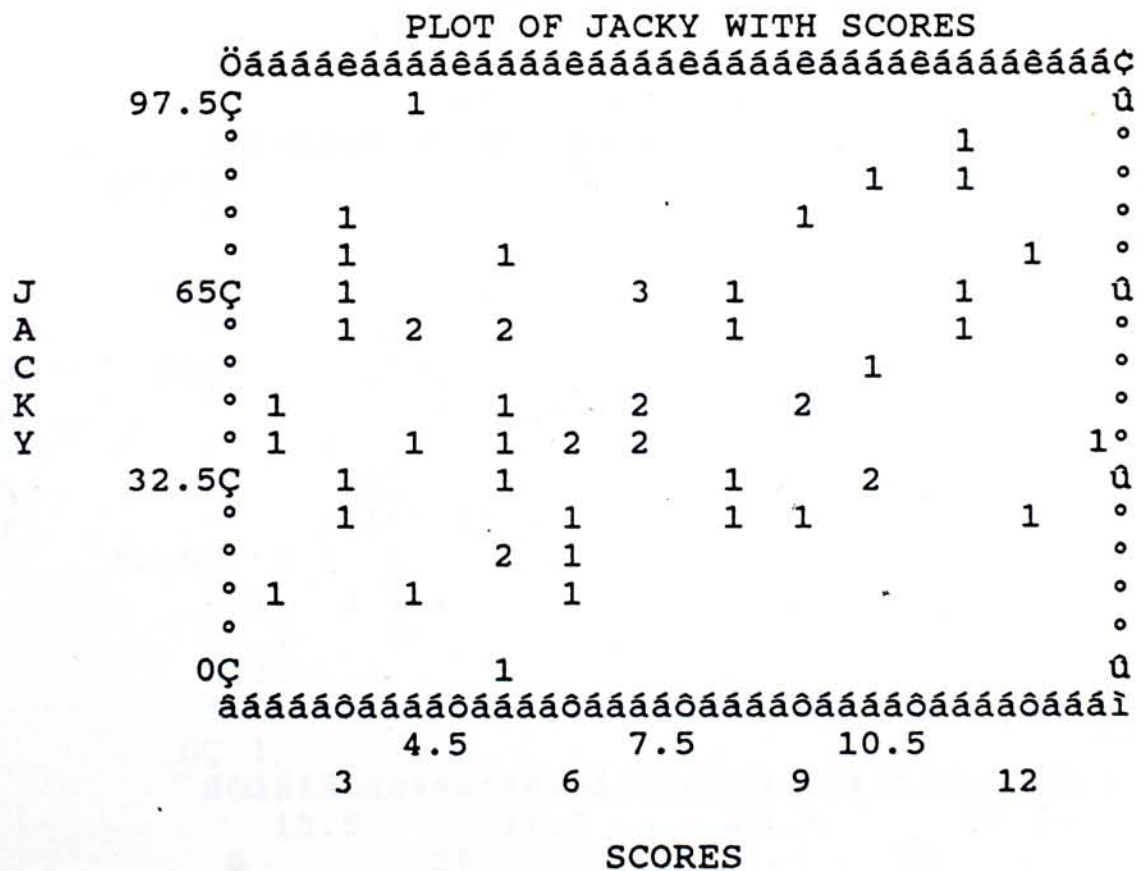


Figure 6

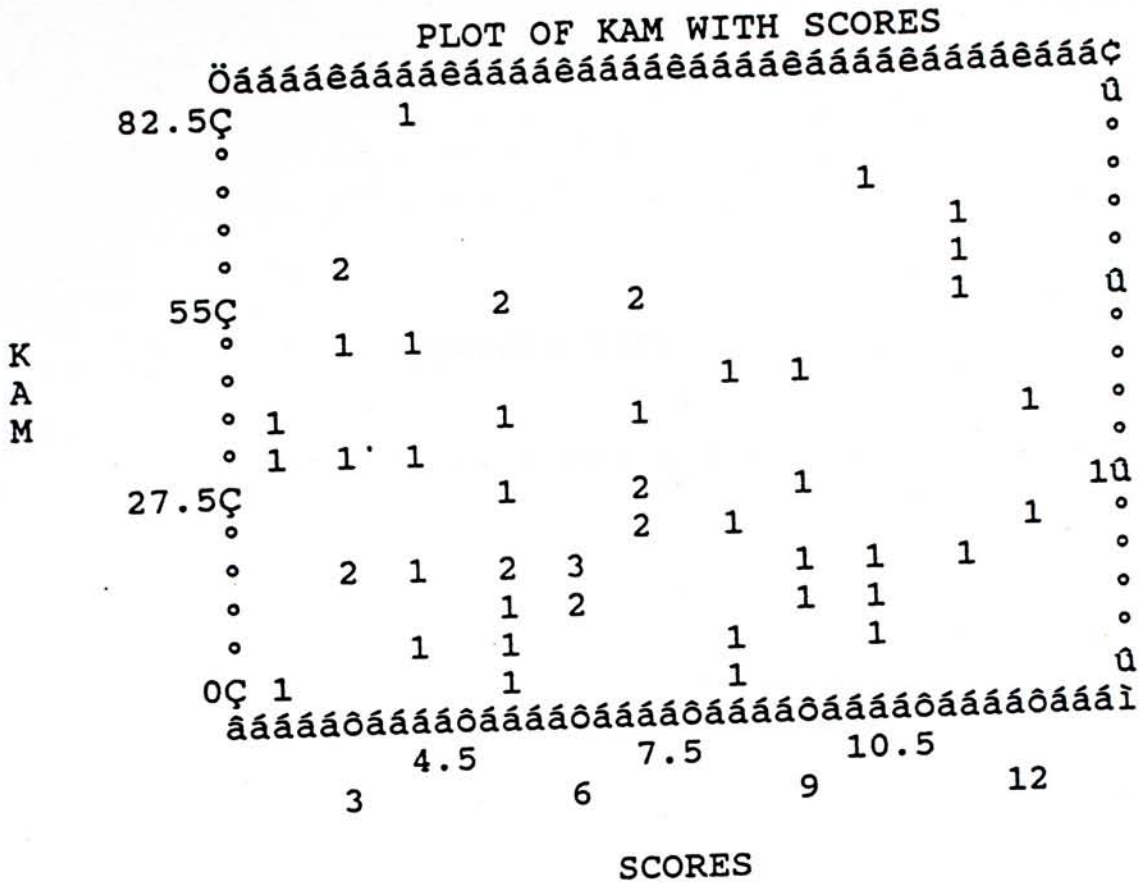
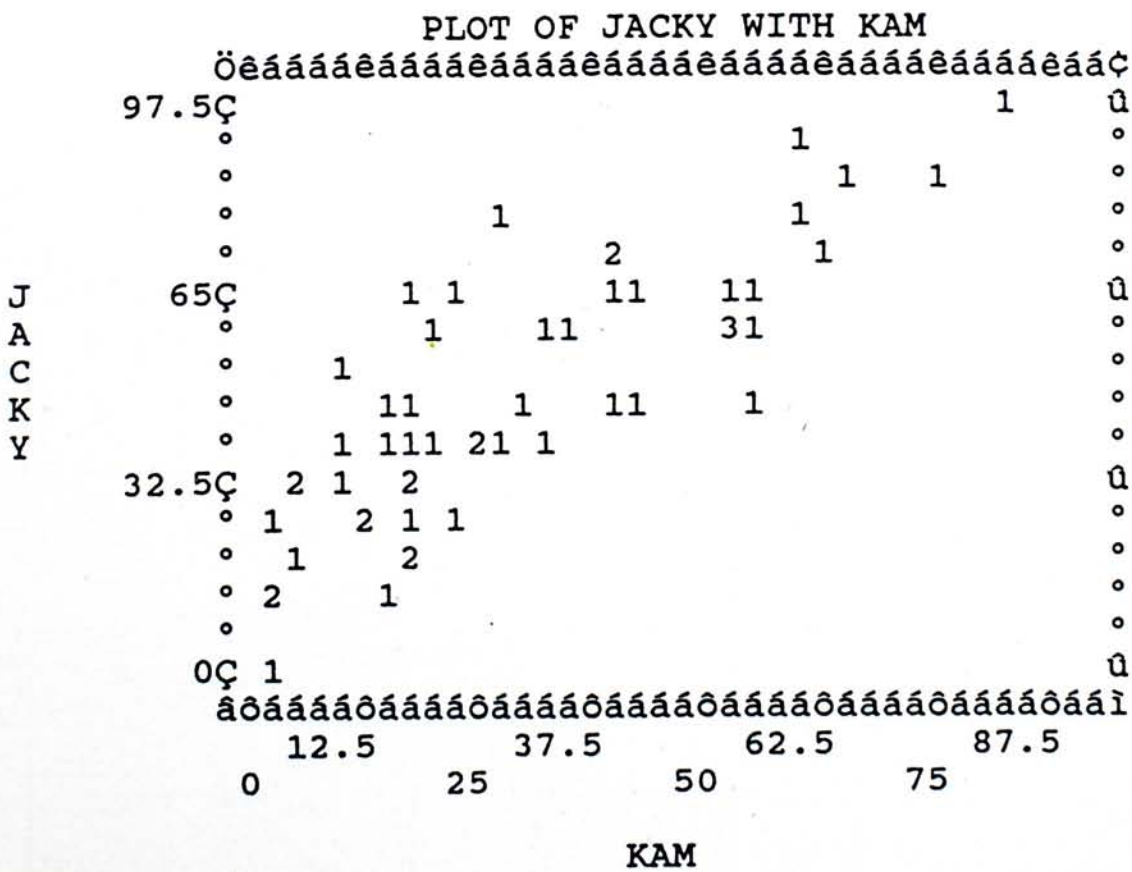


Figure 7



Appendix IIIC

Statistical results for subgroup B

Table 9

Statistical results of cumulative plot
for Scores in subgroup B, non-Jacky's fans

Value	Frequency	Percent	Valid Percent	Cum Percent
0	6	10.2	10.2	10.2
1	3	5.1	5.1	15.3
2	1	1.7	1.7	16.9
3	5	8.5	8.5	25.4
4	4	6.8	6.8	32.2
5	5	8.5	8.5	40.7
6	5	8.5	8.5	49.2
7	2	3.4	3.4	52.5
8	4	6.8	6.8	59.3
9	5	8.5	8.5	67.8
10	2	3.4	3.4	71.2
11	7	11.9	11.9	83.1
12	5	8.5	8.5	91.5
13	3	5.1	5.1	96.6
14	1	1.7	1.7	98.3
15	1	1.7	1.7	100.0
<hr/>				
TOTAL	59	100.0	100.0	

Figure 8

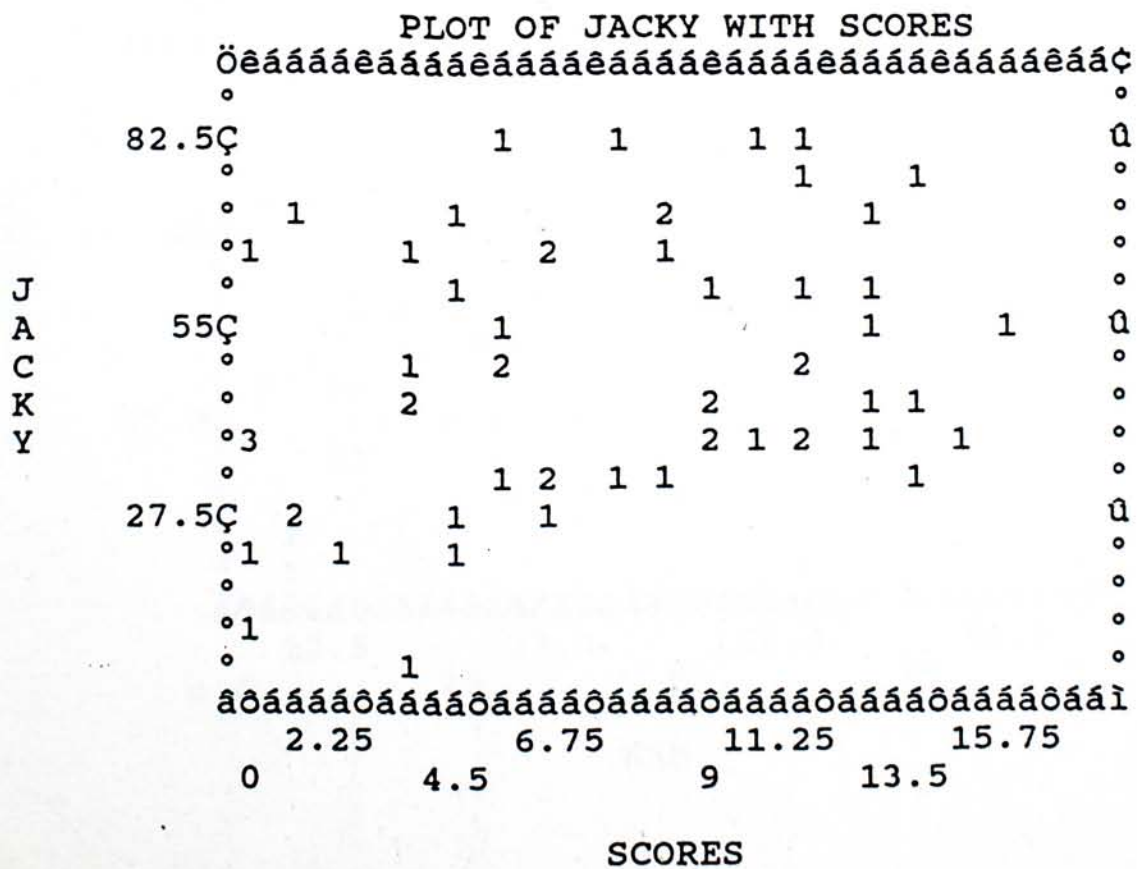


Figure 9

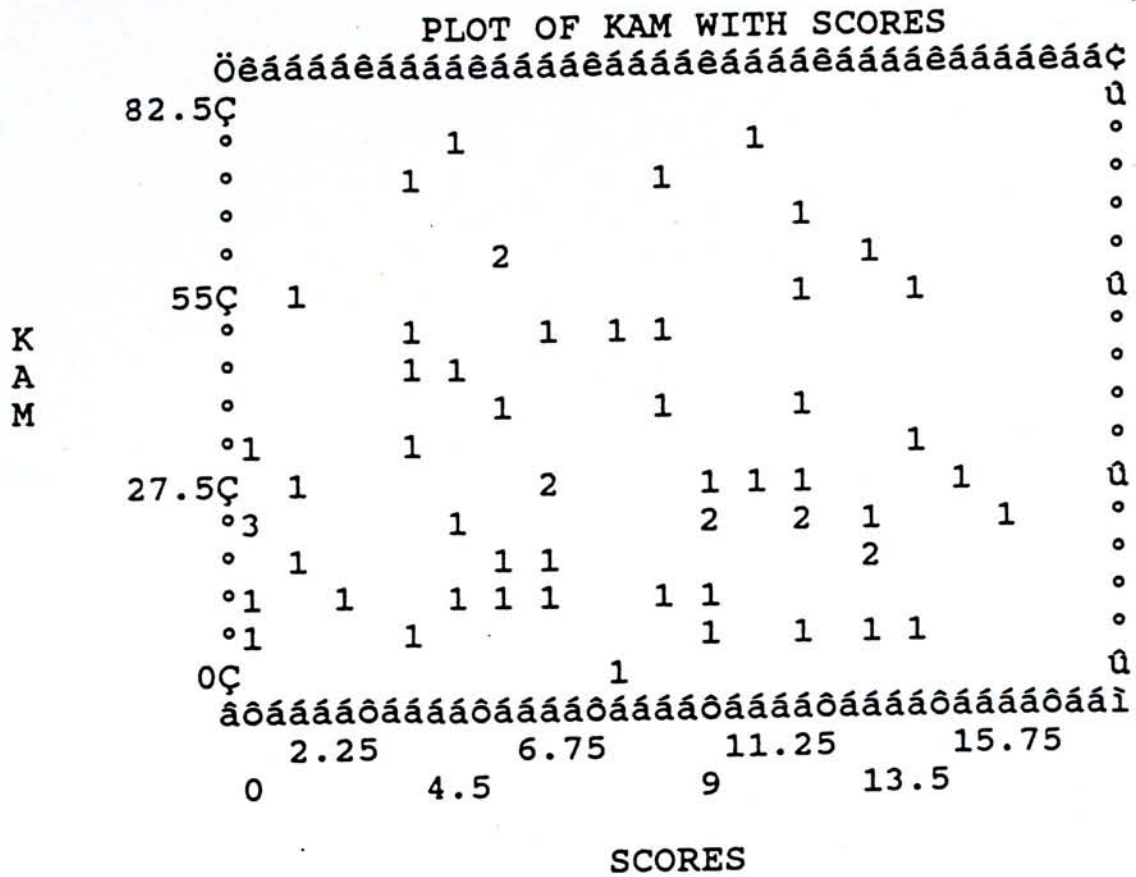
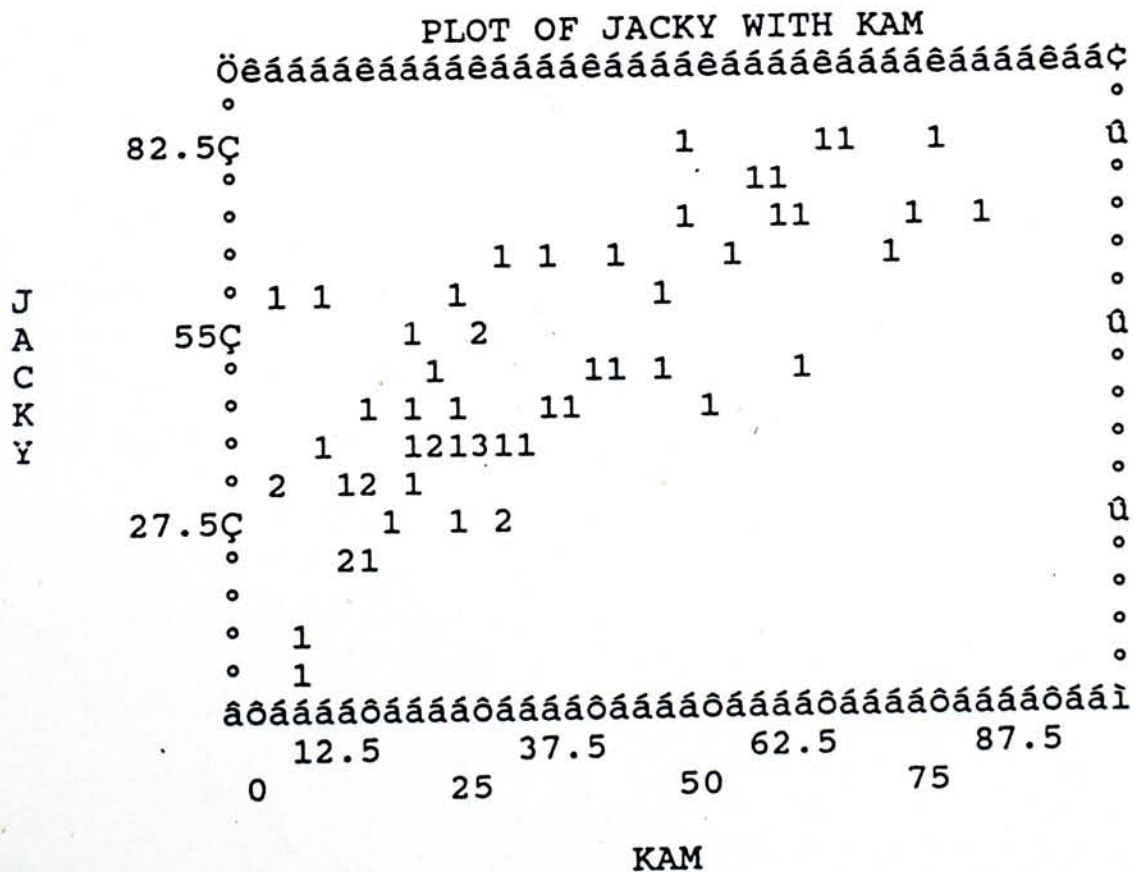


Figure 10



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